

Every present was once part of the future, but nonetheless the imagining of a tomorrow that is initially just a projection is irretrievably different from the causality that thinks in terms of temporal moments between the actual and the becoming. *Hotel Balkan* is a video that makes use of atmospheric images that can only partially be assigned to a concrete epoch to examine futuristic memories of the past and present imaginings of the future. The film was shot in the nuclear bunker of Tito, the former president of Yugoslavia, and centres on the question of why images from the past often appear more futuristic than plausible images of an imagined future. Even science fiction films often look like a journey not so much into the future but rather into an unknown past: it is not the unimaginable that finds expression in such cases, but rather those variants of the past that obviously failed to be realized. Igor Bošnjak's film *Hotel Balkan*, too, presents a future of the past that apparently never managed to become the present, although it actually exists. In line with this approach, the nuclear bunker in Konjic in the present-day Bosnia-Herzegovina is introduced as a sort of hotel: not a place for the protection of yesterday's ruling class, but somewhere for the people of today to relax. However, without guests, the deserted hotel resembles a spectral film set.

Jacques Derrida defined the spectre as that which both is and is not; it represents temporalities that cannot be adequately grasped by present-oriented thought, because they involve a past that has not passed as well as a future that breaks with the present. Both the past and the future, as temporal dimensions, are thus seen in an interrelationship: without memories of the past there will be no future. This vision of the past and the future as temporalities that do not merge fully with the present is central to Derrida's concept of the "spectral": the living present's asynchrony with itself. A temporal schism is expressed in the spectral, and thus also the element that eludes the linearity of sequential present moments.

Tito's Yugoslavia was the most progressive socialist country in terms of architecture, design and the thought given to living environments in general. In cities such as New Belgrade and Skopje one can still see the architecture and urban design of a progressive socialist society. In retrospect, much from that time seems like a future of the past, with goals that ultimately remained just promises. The bunker in *Hotel Balkan*, with its furniture dating from somewhere between the outmoded and the timeless, has a similarly retro-futuristic effect: a place of power, encapsulated in an intermediate realm of time, with the paradoxical status of a spectre that pushes out of the past into a present that doesn't live in harmony with itself.

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